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*Krishna's Toilet**Mughal, about A. D. 1600*

Ross-Coomaraswamy Collection

The trees are especially characteristic and represented by formulæ quite distinct from those of Rajput art; so, too, the suggestions of relief in the drawing of the figures, the treatment of the drapery, and the generally dry handling. The tonality, too, is in a lowered key, entirely different from that of contemporary Rajput art. That Krishna is represented as light brown rather than blue may be due to the realistic tendency of Mughal art. On the other hand, it should be noted that certain purely Indian features appear, not merely as of necessity in details of costume, gesture, and circumstance, but also in formulæ of representation; this is especially true of the treatment of clouds and falling rain (see Fig. 2, also Coomaraswamy, *Rajput Painting*, Pl. XVIII A.). We must suppose that a Mughal artist—who may well have been a Hindu—was working here for a Rajput patron.

The subject illustrated in the full page reproduction is "The flavor of what is hard to reconcile" (*Duṣsandhana rasa*), defined by Kesava Das as follows: "When one consents and the other refuses, Kesava declares that it is the 'flavor of what is hard to reconcile,' gaily and fully represented." The verse following this gives a dialogue between Krishna and a milkmaid; he asks for curd, which the milkmaid refuses with much sarcasm. The picture shows the same situation. Of the two reproductions lacking text, one shows Radha speaking—probably complaining of Krishna's absence—to her confidante, who holds her finger to her mouth in a gesture of astonishment; the emotional situation is further

defined by the heavy rain that is falling without. As in Vidyapati's poem—

"Impenetrable clouds are thundering incessantly  
And all the world is full of rain;  
Krishna is stone and Love is cruel;  
A rain of arrows pierces me!"

The second example shows Radha holding up the mirror while Krishna ties his turban, the *sakhī* looking on; a single word of the text survives in the upper left-hand corner. A. K. C.

### Leaf of a Koran

THE Museum has recently acquired an exceedingly handsome leaf of a Koran, Arabic or Egyptian, which may be assigned to the thirteenth century or earlier. Both sides of the leaf are illustrated opposite. The text includes the portion Sura XCIII, verse 5, to the title of Sura XCIV (the next). The manuscript is written on paper in Kufic characters, the marginal writing being in Nashkh. Kufic writing had gone out of general use long before the thirteenth century, and may be regarded here as an archaism. A. K. C.

### Copleys and Stuarts in Boston

FOR the past two years the group of portraits by John S. Copley and Gilbert Stuart owned in Boston, which have been shown in the galleries of the Museum, has attained the proportion of a special exhibition of the work of these artists. At present the galleries contain forty paintings by Copley and fifty-six by Stuart.



*The two sides of a leaf from the Koran, of paper, Egyptian or Arabic*

Purchased from the Francis Gardner Curtis Fund

*Thirteenth century or earlier*